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THE CEA CRITIC

Formerly THE NEWS LETTER of the College English Association

Vol. No. XVII—No. 6 Published at Springfield, Mass. Editorial Office, University of Massachusetts, Amherst, Mass. September, 1955

The Non-Major Student

Some of my colleagues think, and say, that although the non-major student is all right, in his way, and probably necessary for the continued existence of the university, he is a different Breed of Cat from the English major. He is a Lesser Thing. Teaching him is a Lesser Thing. People who teach him and like it are Lesser Things. This Lesser-Thingness is part of a scale of values which my colleagues hold sacred. Non-majors, like heathens, are Outside the Pale.

Now, I recognize the fact that dealing with what is held sacred puts one on dangerous ground. To some, what I will say here is sacrilege. Let us see if we can find out why.

That which is sacred to an individual is that part of his belief which he holds and defends with unreasoning subjectivity (anthropological definition). Let us put a specialist in Milton to the test: "The study of Milton's prosody is in every way as much a vocational tool course to the prospective scholar as the study of diseases of swine is to the prospective veterinarian." The snort we expected is forthcoming: "But - but - the prosody of Milton is a fine thing and cannot be compared . . . (etc.)"

All right, Finer how? Let's tackle the issue with reason. Empirically or practically more important? No. (Do I need to justify this? I hope not.) More difficult, and therefore more effective discipline for the mind? No; it is easier to scan Samson Agonistes than to diagnose a sick cow. More conducive to the broad, liberal understanding of humanity? No, and it will not occur to our prosodist to claim that it is. But can we convince him that Milton's prosody is not a finer thing? No. He knows it is. Change the sick sow to a sick child and he still knows it is.

I offer the following hypothesis on the origin of the sacred belief: Milton's prosody is Finer because it is taught by one of the Finer Fellows. Finer Fellows know they are Finer Fellows because the Finer Fellows at their graduate schools told them so when they initiated them. And those same Finer Fellows at the graduate school passed along the Hierarchy of Authors who are Finest.

Before discussing the non-major in our classes, let us look first at our majors. When we get a major student we expose him to a list of required courses aimed to make him an acceptable specialist, at the undergraduate level, in the subject-matter of English. It is a fact that to the prospective journalist, public relations man, business man, writer, teacher, or scholar among our majors the English language is a Tool, and courses in the English language are Tool Courses. To the prospective teacher in public schools or college, and to the prospective scholar or writer, courses in English and American literature are Tool Courses. Our majors get the broad view from other departments if at all; from us they get a narrow and detailed vocational preparation. We don't aim to give our majors background and a liberal, humane approach to living and thinking; we aim to give them subject-matter. For that reason we discourage their registering for our few broad general courses, our courses with interdisciplinary approach. We let non-majors fill our courses on concepts and human problems, and shunt our majors into the period courses, generally the narrowest courses we teach.

In comparison, the non-major student comes to our classes with unselfish motives. His vocational goals are centered in other departments, and he can view his English courses as part — and often the most important part — of his liberal education. In the broad view — the view which incoporates the humane concept of the nature and function of a university— it is the non-major student who offers the greater challenge, the greater opportunity. A moment of insight — a focus of light on a dark spot of mind — an awareness of unseen complexity — a warm note of tolerance — and our course may influence the viewpoint of a non-major T. S. Eliot, or Frank Lloyd Wright, or Einstein, or Whitehead, or Eisenhower, or Schweitzer.

Unless, of course, we consider them Lesser Things.

John W. Ball
Miami University

The Role Of The CEA

A Message from Our President

The Amherst meeting last June of the Directors and officers of CEA marked a new step in the work of this organization which, we hope, will carry forward the ideas which occasioned its founding. The discussions ranged over diverse but important topics: the need for simple, effective by-laws for an incorporated body; the relationship between CEA headquarters and regional groups; the proper place of CEA Institutes in relation to the whole program; our great admiration for the organizational power of the Executive Secretary and his able assistants.

There was a great diversity of opinion but there was an even greater meeting of minds on those problems which are still the chief concern of the CEA. What can the college teacher of English do as scholar and teacher to make every phase of this rich field contribute to our students? What are the ways by which a scholar-teacher justifies his existence? How can the training of teachers and scholars be improved?

Never in the history of our colleges has a group been faced with such opportunities as now face the teacher of English. Increased enrollments challenge us to experiment in finding new methods, to support courageously fundamental values, and to advance with new ideas. CEA hopes to stimulate through regional meetings the energies of its members to meet the special problems of each region and to channel its power to create situations which will improve the teaching of English.

A former student was describing his new job. "The whole is greater than the sum of its parts." In many ways this applies to the Amherst meeting. The vision of CEA's opportunity in the future is greater than the limited work of any group and yet the vision of the whole is essential to us all.

". . . .What's past is prologue, what to come
In your and my discharge."

Kathrine Koller
Univ. of Rochester

The Poet and the Critic

Nine poets all in a row put poetry into the spring air at Wheaton College this year, even though they were not talking about poetry itself but evaluating non-poets who write about poetry. The basis of the panel discussion was a morning address by Stephen Spender, "Criticism, Tradition, and Creativity," delivered at the annual Founders' Day Exercises, April 23, and on the panel Mr. Spender was joined by Louise Bogan, John Brinnin, Gray Burr, Donald Hall, Donald Hoffman, John Holmes, and Robert Lowell, with Richard Eberhart a moderator most genial.

Synthetic Pearls

Mr. Spender objected in his speech to the acceptance, as a kind of fatality, of the idea that we are living today in a critical rather than a creative age and pointed to the effect of its criticism on creative writers: "A young poet who reads a good deal of contemporary analytic criticism which discusses influences, symbolism, ambiguity, theories of technique and so on, is liable to produce a synthetic poetry into which he consciously projects and combines these elements which can then be dissected by the critics. If you told an oyster about synthetic pearls, it would undoubtedly start producing synthetic pearls, and very soon there would be bigger and glossier pearls everywhere but few genuine unselfconscious ones."

Critics Are Destructive

In expressing his dissatisfaction with present criticism, Mr. Spender raised two main questions: "whether the idea of the past, as presented in much current critical theory,

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National Meeting

Plans for the national meeting, to be held in December in Chicago in conjunction with the MLA meeting at the Hotel Palmer, are moving along and a detailed announcement will be made soon. Henry Sams is chairman of the Program Committee, and Donald Lloyd, Norman Pearson and Bruce Dearing are members.

THE CEA CRITIC

Published at 38 Hampden Street
Springfield, Massachusetts

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Published Monthly, September thru May
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Associate Member, American Council on Education
(All official mail c/o College English Association
South College, University of Massachusetts, Amherst, Mass.)
Annual Subscription, $2.00
Re-entered as second-class matter Oct. 2, 1954, at the post office, Springfield, Mass. under the Act of August 24, 1912.
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First Annual Directors' Meeting

On June 16 and 17, 1955, ten directors, officers, and staff members of the CEA met at Amherst for a detailed review and discussion of the aims, objectives, and accomplishments of the organization. This was the first time that such a searching and fruitful meeting had been held, and it was agreed on its conclusion that it should become an annual affair. Also urged was the holding of a yearly gathering at Amherst of as many regional officers as could be brought together.

The Critic Evaluated

Kathrine Koller, our national president, who chaired the meeting, led the discussion through a wide range of topics touching on all the major concerns of the organization. **The CEA Critic** came in for much consideration as our house organ. It was felt that every effort should be made to preserve its lively, informal tone but that at the same time it should become a more effective reporter of the activities and interests of the regional groups.

Regional officers should be strongly urged to make systematic reports of the activities of their groups to **The Critic** and papers of unusual interest from regional meetings should continue to be published in **The Critic.** Attempts should be made to get into print as much material as possible bearing directly on the central concern of the CEA: the scholar as teacher.

The Institutes and the CEA

The effectiveness of the institute activities in making the CEA an important, well-known organization capable of providing real cultural leadership on a national scale was recognized, and the Executive Secretary, Maxwell H. Goldberg, was warmly praised for his outstanding work in this direction. It was emphasized, too, that the CEA has a great many concerns which must not be lost sight of; that much still needs to be done directly, to improve the teaching of English. It was urged that the organization continue to devote its major energy and time directly to work on the teaching front. With this point clearly in mind, the directors voted that "activities of the kind arising in connection with the Institute be pursued vigorously, but selectively, using energies available within the present organizational structure of the CEA."

Other Matters of Note

While the CEA would benefit by even closer cooperation among its regional organizations, it was felt that no hard-and-fast set of beliefs should be formulated to which all must subscribe. The role of the CEA is to help teachers face their common problems, to work on these problems, and not to provide ready-made solutions.

The activities of the CEA Bureau of Appointments were reviewed. This bureau serves to bring CEA members and employers of teachers together; it does not have an accurate follow-up to ascertain how many of the contacts it arranges result in hirings. The directors expressed their conviction that this placement work is a vital part of the CEA and should be continued.

The proposed by-laws and plans for the annual meeting were fully reviewed. Reports on these matters will be made in later issues of **The Critic.**

Maxwell H. Goldberg described the many tangible contributions made by the University of Massachusetts to the CEA, and Kathrine Koller expressed the warm appreciation of the CEA to President Mather for the hospitality of the University to the directors' meeting and to the national headquarters of the CEA.

In addition to President Koller, the following participated in this first annual June director's meeting of the CEA, Inc.: Edward Foster, Maxwell H. Goldberg, Lee E. Holt (sect. pro tem.), Carl Lefevre, Ernest E. Leisy, Donald Lloyd, Albert P. Madeira, Norma Holmes Pearson, and Henry Sams.

Jibberings of an Old Ghost

Half the purpose of all our educational machinery is to enable young human beings to form ideas of their own on any chosen subject, making use of pertinent knowledge which mankind has already accumulated. The other necessary half of education's business is to teach how these ideas may be communicated most clearly and effectively to others.

These two functions of education are dependent upon one another; as much so, in fact, as breathing in and breathing out. For thought is a sort of inner speech; without words it dies at birth. And power of communication dies when there is nothing to communicate.

If the preceding assertions are true, then most of our colleges put too little emphasis upon training in oral and written expression. They have made one department of study solely responsible for carrying it on, though it obviously concerns all departments; and in that one department it is often hopelessly entangled with the study of English Literature. Moreover, this responsibility too often rests upon young instructors who have been chosen because of their proficiency in something else. The advanced degrees which should certify to their skill in written expression too often rest upon theses which may be damning evidence to the contrary.

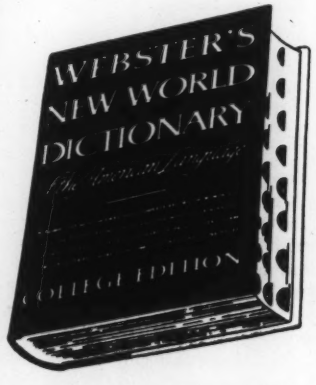
Even though the foregoing be true only in part, what is the answer? At the college level obviously there must be a more thoroughgoing drill in both oral and written expression to check up on the work of over-crowded or badly staffed secondary schools and to make up for their deficiencies. And in the college years which follow, since every field of study and research calls for continuing expression as well as impression, obviously any student who reveals weakness in this essential should be sent back to the "Expression Staff" for further training.

Teachers responsible for the proficiency in expression of all students throughout their college years must be skilled craftsmen as well as competent teachers; and the best of them must not be diverted from their great responsibility by the allurement of little groups calling themselves "creative writers", "Journalistic writers" and the like.

The truth of the matter is that there are only two kinds of writing in this world, - Good Writing and Bad Writing. Good Writing is that which does to the reader whatever the writer wishes to do to him: inform him, persuade him, amuse him, inspire him, sooth him or anger him; and Bad Writing is that which fails of its purpose.

As for Creative Writing, all writing is creative, except possibly the writing of a child who has been sent to the blackboard to write a word ten times as a punishment for spelling it incorrectly. A more accurate title for such a course would be "Imaginative Writing"; and its patterns are too often set by the current popular magazines and its highest objective is too often the sale of a manuscript to one of them. As for Journalistic Writing, seventy-five percent of the newspaper editors of the country would rather have their apprentices trained to write simply and clearly and well, with a broad background of liberal study, than to be well practiced in tricks of newspaper style as defined in a college classroom. **Selah.**

Burges Johnson



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Poet And The Critic

(Continued From Page 1)

is not a very inhibiting one," and whether "any criticism of contemporary work by someone who is not himself a practising poet or artist (is not) almost inevitably uncreative and destructive."

Mr. Spender went back in time to recall to his hearers that the letters of Ezra Pound, the criticism of T. E. Hulme, the Imagist manifesto, and Eliot's early essays were the work of young writers "concerned with laying down foundations on which to build and also to justify their own work — and Ulysses of James Joyce." This was a creative period of criticism in which creative writers themselves "had to rediscover and restate tradition in order to save it from the lazy-minded who assumed that the traditional consisted of literary echoes of past literature enclosed in conventional forms and excluded from the idiom of contemporary speech and life."

Today, the critic is no longer the creative artist himself, and the non-creator fails, Mr. Spender believes, in his efforts to relate contemporary literature to the present and the past: the non-creator is too unreceptive to the new, since his vision is formed by what has already been done rather than by his own responses to life itself. In Mr. Spender's words, the non-creator "cannot envisage a relationship (of art) with life today in which the continuity of tradition appears to be broken."

The Critic Defended

The panel developed some limited defense of critics, even though, as Mr. Lowell pointed out, the general agreement with Mr. Spender was such that a poet felt unwilling to be caught dead defending critics.

Mr. Brinnin said that criticism which earns the respect of poets comes from critics who have looked up from the poetry in a daze. Poetry is such a difficult art, Mr. Lowell suggested, that even the best of poets are silly now and then, and critics help them to see their weaknesses. Mr. Holmes described the happy relationship which can exist when a group of poets meet in friendly gatherings to discuss each other's work; however, he made the point that it is not invariably good for the critic to be one of a kind with the writer. This carried an implication that good criticism by a non-creative writer is a possibility, and Mr. Lowell went so far as to defend a kind of critic often more bitterly accused than the non-creators: those who write criticism because their creative talents, although powerful, are frustrated. He said that such criticism is volcanic, murderous, warped, and yet sometimes quite wonderful and more creative than much that calls itself creative.

Conformity Is Dangerous

Mr. Burr distinguished between helpful and bad criticism, bringing up the responsibility of the writer himself to resist undue influence. He said that the best writers will have a vision which remains in control and suggested that conformity to bad critics has something in common with official art. Mr. Spender agreed strongly, adding that in the relationship of current criticism and poetry the imposition of conformity is all the more dangerous for being more subtle than the conformity imposed by politicians.

Mr. Spender, however, did not agree that it is enough for a poet to ignore criticism. Attack is still necessary. Mr. Spender pointed out that a poet — perhaps even more than other men — must get things off his mind before he can concentrate; and, furthermore, that he has a duty which prevents him from retreating into imperviousness to criticism. He should try to set criticism right because it affects readers, even if not writers, and he, better than a reader, understands what is wrong with it. By discussing the problems, he himself will benefit too, from his own thinking, and possibly even from the criticism. Mr. Spender said that he did not mean by his attack that poets should escape criticism, but that current criticism is in a bad phase.

The criticism under fire is clearly furthering the complexity of modern poetry. Complexity was defended by Mr. Hoffman, who said that material can be simplified only at great risk, and the critics can supply some of the perspective which only time can give otherwise. His preference is for descriptive criticism, but, oddly enough, the non-creator today does not hestiate to take poems apart and tell how they go together again even though he himself cannot write one. Mr. Hall pointed out that technical criticism by the non-creators is more suspect than impressionistic criticism. They become fascinated by its complexity and, Miss Bogan complained, their technical explication of poetry has led to the neglect of simpler poetry. "The cry from the heart is viewed as too simple to be important, and that is nonsense," she declared.

Impressionistic criticism is looked at askance today; yet it is the only kind open to people who think in images, the only kind poets can write, according to Miss Bogan, who made a wittily phrased yet moving plea for the recognition of imagistic thinking; in this, Mr. Spender later fully concurred. He further developed the subject by adding that since imagistic thinking sythesizes and does not progress, by it we can still communicate with savages. It is a good kind of thinking because it reminds us of what is constant in human life. Imagistic thinking helps us to get away from specialization. It helps us to unify.

Inbreeding a Danger

In contrast to this universality, contemporary critics are encouraging a complexity so extreme and attitudes toward tradition so artificially formed that the writer finds his most adequate material in the literary outlook itself. Mr. Spender sees in this inbreeding a weakness of modern literature "which makes a novelist content to write his novel about a novelist writing a novel, the poet content to base a poem on good literary manners derived from immersion in past influences and study of past technique."

Mrs. Spender is convinced that there is real danger of the critics leading the creators into derivative work, and the afternoon discussion did not lead him to deviate from his original position: "Perhaps the most interesting and vital inquiry that could be made today in art would be into that aspect of the creative activity which today we are in danger of losing — the element of the new, the really new, which in the true work of art is brought into relationship with the traditional. What one means by the new, I think, is that awareness of changing and changed life which the individual sensibility of the artist through his contact with surrounding life introduces into his work. This is not that which the critic understands — the shape of past tradition extended into contemporary life — but the potentiality within life itself to extend, even within the most unfavorable circumstances, the pattern of the tradition."

Katherine Burton
Wheaton College

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A Humble Remonstrance

It is well known that the task of an editor of one of our academic journals has its peculiar vexations. In addition to the burden of his own human follies, he carries on his shoulders a disproportionate share of others' and it would therefore be an act of cruelty for anyone to cast a stone wantonly in the direction of this harassed individual — even a stone that had been aimed from the editorial headquarters and found its mark.

Many editors have complained—and most, I suppose, would agree—that the larger part of their problems arises from what their author readers think and do about them. If they thought kindly of the Editor if at all, if their manuscripts were as impeccable as those of Chaucer's Sergeant of the Law, if they renewed their subscriptions promptly, the life of the Editor might be, if not downright happy, at least more tolerable than it is.

What the Editor Can Do

This amelioration, I submit, is not a discouragingly remote possibility and the realization of it lies mainly in the hands of one person, the Editor himself. This statement, it is admitted, is of very great antiquity, having very likely been uttered by the first Author upon reading a letter of rejection; but, granted the antiquity of the idea, I would like to offer a few latterday reasons in support of its truthfulnes.

In the first place, the Editor could make things easier for himself if he knew more than he sometimes seems to know about what his author-readers want, what hurts them, what small courtesies at his disposal would tickle them, how to say a painful truth gently, how to turn down the author and still hold the subscriber — how, in a word, to find his way about in the field of public relations. He often gives the impression of having never strayed consciously into this dark wood; or if he has, of remembering only that it was an uncharted region wherein he recognized few familiar landmarks and whence he was glad to escape to the security of his sanctum chair. It is against this desire for security and this indifference to public relations, as I have observed both for over three decades, that I offer this humble remonstrance.

Promptness Would Help

First I would make a plea for more efficient handling of manuscripts. This is one of the most sensitive of the Editor-Author relationships and one from which most harm or good may flow. Yet the Editor seems often to be strangely unaware of the feelings of those who lay their offerings at his feet. How long the delay before he even acknowledges them. It should not require a year to reject a ten-page paper; a month should suffice. The blame for the delay is usually shifted to the door of the reader and he is probably the real culprit. Rises to the mind's eye the picture of the elder scholar bowed over his cluttered desk, reading furiously but never fast enough, burying in new avalanches that precious monograph entrusted to him, no one knows how many months ago.

The reader is at fault but the Editor must stand responsible for the reader's delinquency. The Editor should known that (1) promptitude is a highly essential virtue in the exchange of manuscripts and (2) promptitude and scholarly judgment sometimes grow on the same tree. A reader who has been proved to be constitutionally unable to return a manuscript within, say, one month should not be retained. If the Editor is in doubt on any single occasion he should before sinding out a manuscript issue his prospective reader a postcard: "I have a —page paper for you to pass judgment on. Can you do this by the —th of the month? Please reply by return mail."

To this the Editor will probably receive some prompt and indignant negatives, which will be a sign unto him that he should immediately enlarge his reading committee. Perhaps it needs new blood; even the best of readers grow stale. Seeking replacements will mean a broadening of acquaintance among the Editor's subscribers, or among non-subscribers, and a consequent firming-up of public relations. He may be agreeably surprised to discover that it is not too difficult to locate younger readers who are capable, that such persons asked for the first time to perform a chore for him will really extend themselves to do an acceptable job. The old adage about the wisdom of always giving the work to the busiest man does not fit well with the important business of dealing with the material that overflows the Editor's desk. Some scholars are too busy to be good readers and many are honest enough to admit it.

Neatness Too

I would enter another, even more elementary, plea for the manuscript, which before being filed and forgotten is all too often defaced. This indignity is not in the nature of things surprising, for the most defenseless object on earth is the unsolicited article. But even it has rights. For one, it is entitled to reasonably careful treatment while in the care of the reader and, accepted or not, should be returned to the Author in a state of legibility not worse than its condition when it was first laid on the Editor's desk. Is it too much to ask that no marks be made on the pages, that the reader should always write his comments on a separate sheet of paper? I think not.

Perhaps the Editor will agree, but many are the readers who do not. If their marginalia and interlineations were always legible, the Author might extract a moderate benefit from them. But all too often they are merely scraps of memoranda from which the reader composed his confidential report. If a manuscript defaced in this fashion should meet the eye of the Editor, he ought not to return it before having it retyped. Then he should, if he thought the reader deserved another chance, try to persuade him not to subject the Author's papers to the slashing style he used to employ years ago on his freshmen's themes.

Avoid Delay!

If after receiving provisional approval from his reader, the Editor decides to accept a manuscript upon condition that some specified changes be made in it, and if the Author rewrites his article to incorporate those changes, then the Editor is obligated to publish the revised manuscript. Here is a contractual situation, and it would seem that the Author now could breathe easily. But this, alas, is not always his good fortune, for many slips and pitfalls still may threaten. The Editor may change his mind or the paper may be gently forgotten. As the months pass, the Author though fretting at the long delay will nevertheless hesitate to throw over the time-credit his manuscript has earned and will not wish to withdraw it in order to start it on its rounds again. But eventually he may be forced to do so, and it is well that thoughts do not kill.

Provide Author's Proof

On the matter of the handling of proof-sheets by the Author — his delays, carelessness, and unerring preference for costly alterations — many hard words have been justly spoken. The exchange of proof is the touchiest phase of publication, and during this negotiation much tolerance is needed on both sides of the Editor's desk. What I would humbly ask for here is only this: that proof always be sent to the Author regardless of the nature or length of his article. It may be only a ten-line note, but after its acceptance the Author has, let us say, spent considerable time and effort in preparing a two-word alteration. Learning that his offering has found favor, he lays by his correction to be entered (at no extra cost) in the proofsheets. Then after several months, there at the bottom of the last page of the ——— **Review** he beholds his note with its glaring imperfection on its head. His chairman will be sure to read it, and he happens to be one of those who read and remember, for good

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or evil, the publications of his staff.

It is the demon time again that is the common enemy here. The Editor figures that he prevents delay by not sending out proof. But in saving time he may be losing something even more valuable. He might be able to save all along the line by stimulating the co-operation of the Author (who should be much more amenable than a reader) by rubber-stamping his original letter of acceptance: "Proof will be sent to you about ———. It must be received in this office within —— days." The time warning should reappear at the top of galley one of the proof-sheets.

Good Will Is Important

Editors of academic journals in these days do not often give print orders that exceed four figures, and from some of their recently published statements it is obvious that the diminishing subscription lists of some point to one certain event and that not far off. Hardly a month passes without the demise of a journal once considered indispensable by Editor and Author. Subsidies from institutional grants are a great help in these times of trouble but they should not be the only, or even the chief, insurance against extinction.

Is there an editor who would not rejoice if he could say to his Foundation or University Comptroller, "Our increasing subscription list has made it unnecesary to ask for a continuation of your aid"? The real strength of a journal is measured by the number of its individual subscribers. Their numbers may be increased but not by wishing. Some unacademic devices by the Editor now and then might be effective. He might tap 500 nonpaying readers (say, full professors) with this suggestion about December first: "For Christmas give your spouse a year's subscription to the ——— Review. It costs less than your cigarettes for one month." But even more important than winning new allegiance is strengthening the hold on the author-readers the Editor already has. A more efficient system of handling manuscripts and proof is, in my humble opinion, the best way of doing this.

Tom Burns Haber
Ohio State University

Edited and compiled by the Library of Congress and published by the Swallow Press, Denver, **The United States Quarterly Book Review** presents reviews of the most significant books published in the United States. Subscription is $3.75 a year.

Good Reading and the CEA

During the past year negotiations have been concluded to make the College English Association an official sponsor of **Good Reading**—an annotated bibliography of the world's best books in all fields of knowledge prepared by the Committee on College Reading and published as a Mentor Book by the New American Library. Since the Committee on College Reading is preparing a completely revised edition of **Good Reading** for publication early in 1957, the Chairman of the Committee wrote for **The CEA Critic** (November, 1954) a brief article describing **Good Reading** and inviting CEA members to write to me if they had any suggestions that might enable the Committee to improve **Good Reading.**

Useful Response

The response to this invitation was encouraging and useful. Several dozen CEA members offered to serve as consultants. To each I sent a letter asking for suggestions on specific aspects of the current edition: on the value of the supplementary essays, on the usefulness of the "Checklist of Paperbound Editions," on the quality of the section introductions, and on the specific contents of individual booklists.

Although what I asked for demanded considerable time from those who volunteered, ten people prepared detailed evaluations. Each one has been useful in some way in helping us plan the new edition.

For several years we have been skeptical about the value of the supplementary essays contained in **Good Reading.** The replies of CEA members helped to convince the Committee that these essays were of little value, that they were not consistent with the purpose of the book, and that they occupied space that might better be used to expand some of the booklists. In the new edition all such essays will be omitted except a "Foreword" by Carl Carmer and a brief "How To Use **Good Reading.**"

Several CEA respondents singled out for criticism the illogical location of some sections of the book. As a result, in the new edition "The Orient" will appear under "Historial Periods," after "Greece" and "Rome," rather than under "Literary Types;" and "Humor and Satire" will be placed under "Literary Types" rather than under "Humanities and Sciences."

All volunteer consultants criticized in detail the booklists of the sections in which they had special interests. Any specialist, I suspect, will find any abbreviated booklist weak in some inclusions or exclusions. Any specific titles suggested for inclusion or omission I have sent along to the appropriate section editors, who are the final judges of what will be listed in their sections.

Every respondent found the "Checklist of Paperbound Editions" useful. We shall retain it, bringing it up to date about once a year. We hope the "Checklist" will be a timesaver to teachers, even though its value to the average user of **Good Reading** may not be great.

Reapportionment

I suppose that because CEA members are teachers of literature, no one criticized adversely our present proportioning in favor of belles-lettres and our relatively slighted coverage of the social and physical sciences. To try to make **Good Reading** a better balanced guide to good reading in all fields of knowledge, we have planned a considerable reapportionment for the new edition. The novel lists will be carefully pruned, and all of the space saved by the elimination of a half-dozen supplementary essays will be devoted to expanding, sometimes by as much as three pages, each social and physical science section.

From edition to edition section editors retire. We feel that replies to our inquiry may well turn up promising candidates for the Committee on College Reading (actually many current Committee members are CEA members). It already has. We have added to the main editorial staff one person who submitted a detailed evaluation, and we hope to draft others.

We of the Committee on College Reading are happy about our marriage to the CEA. The door is still open. Anyone who wishes to serve as a consultant on **Good Reading** can write to me (Professor J. Sherwood Weber, Pratt Institute, Brooklyn 5, N. Y.). We can never cease learning how to make **Good Reading** a more useful guide.

J. Sherwood Weber
Editor of Good Reading

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REPORT OF THE CEA NOMINATING COMMITTEE

This year's Nominating Committee was guided by a new set of electoral procedures decided upon at the Amherst meeting of CEA officers and directors last June. We were instructed to make nominations as follows: (1) a single slate for President; (2) a single slate of two names for Vice-Presidents one to be designated "First Vice-President" and to serve for one year, and the other to be called "Second Vice-President" to serve for two years; (3) a multiple slate of five names for Directors, of whom three will be elected by mailed ballots; and (4) a single slate of three names for next year's Nominating Committee. Additionally, there is a provision that extra names may be added to the ballot for Directors and Nominating Committeemen by petition signed by ten members. These petitions must be in by October 15. In accordance with these instructions, the Nominating Committee proposes the following candidates:

For President: **Bruce Dearing,** Associate Professor of English, Swarthmore College; Past Faculty Fellow, American Council of Learned Societies; CEA Vice-President; CEA Director; Past President, Penna. CEA; Staff of Corning Institute; Co-chairman, Penna. Com. for CEAI.

For First Vice-President (one year): **Harry R. Warfel,** Professor of English, Univ. of Florida; Fulbright Fellow, Lecturer in American Studies at Univ. of Marburg; Sterling Research Fellow at Yale; Author and Editor of fifteen books; General Editor of Scholars' Facsimiles and Reprints; Committee Memberships for USAFI, NCTE, and UNESCO; Charter Member, Middle Atlantic CEA; General Chairman, 1953 CEA Institute; Director CEA.

For Second Vice-President (two years): **Henry W. Sams,** Associate Professor, Univ. of Chicago; Faculty positions at Oberlin College, Univ. of North Carolina, The Citadel, Queens College; USNR, active duty 1943-45; CEA Director, Summer Quarter, Univ. of Chicago.

For Directors (Vote for three): **Carvell Collins,** Department of English, Massachusetts Institute of Technology; Faculty positions also at Harvard, Swarthmore, Colorado State; Chicago Ph.D.; Author of **The American Sporting Gallery** and **Sam Ward in the Gold Rush,** articles on subjects ranging from John Donne to William Faulkner; member of NE CEA, serves on Institute committees.

John Ciardi, Associate Professor of English, Rutgers University; Faculty positions at Harvard, Bread Loaf Writers Conference, Summer Schools at Utah, Wyoming, Michigan, Indiana; Author of five volumes of poetry; Translation of Dante; Executive Editor, Twayne Publications; Associate Editor, **Poetry Public;** Speaker at CEA Institutes.

Alvin S. Ryan, Associate Professor of English, University of Notre Dame; Director, NE-CEA; Member of CEA and MLA Committees; Iowa Ph.D; Princeton Faculty Fellow 1955-56.

Joseph J. Jones, Associate Professor of English, University of Texas; Stanford Ph.D., Member CEA MLA, AAUP, Am. Studies Assn., English-Speaking Union, chrmn. MLA Am. Lit. Group Com. on MS Holdings in Libraries; Co-winner of Warshaw Award, Western Humanities Assn. 1952.

Kenneth L. Knickerbocker, Professor of English, University of Tennessee; Yale Ph.D., Faculty positions at Texas Technological College, Univ. of Rhode Island, Univ. of Tennessee; author of **Ideas for Writing, Interpreting Literature, New Letters of Robert Browning, Selected Poetry of Robert Browning.**

For Nominating Committee: **John Ball,** Associate Professor of English, Miami University; Secretary, Ohio Committee for the CEA-I; Former President, Am. Business Writing Assn.; Staff member, CEA Institutes; Co-author of three texts.

Ernest E. Leisy, Professor of American Literature, Southern Methodist University; Director of CEA; Past National President, CEA;

Harry T. Moore, Chairman, Dept. of History and Literature, Babson Institute; Faculty Positions, Illinois Ins. of Tech., Northwestern, Babson; author of books on D. H. Lawrence, Steinbeck, etc.; Assistant Sect. of Air Staff; latest books, **The Intelligent Heart, The Human Prospect** (co-edited with Karl Duetsch).

Respectfully submitted,

Russell Noyes
Hilda M. Fife
Allan H. MacLaine
(Chairman)

EXERCISES IN LITERARY UNDERSTANDING

The **CEA Critic** will publish a series of exercises prepared by John Butler of Amherst College in the belief that they will be of great interest to our readers. We begin in this issue with an exercise on a Shakespeare song.

Foreward

When I first saw Mr. Butler's "Exercise" a few years ago I was very much attracted to them, and now that I have tried some of them out with two different classes, I am more than ever convinced that they are very useful aids.

Understanding Poetry by Brooks and Warren — first published in 1938 — began, as everyone knows, a revolution in the college class room, one important result of which was a new emphasis upon the individual literary work. The "new criticism" of recent years has so increased this emphasis that all teachers of literature are now more conscious than ever before of the integrity of the individual poem or play or fiction, and strive to come to grips with its inner form and meaning in their teaching. All teachers, in short, now recognize the necessity of a direct attack upon the work itself.

But it seems to me that we have been more successful thus far in defining the new objective than in inventing practical techniques for its achievement. The implementing (if I may use that horrid word!) of the direct attack upon the work itself has lagged behind. And this is why Mr. Butler's "Exercises" are to me so exciting. Here the challenge of "implementing" the attack is squarely met. Here are some practical, stimulating procedures. The exercises (so far as I have seen them) seem to me to hit infallibly upon the central feature, the very axis, of the work under consideration, and they are so devised that the student is compelled to study and restudy the work for himself, and to build for himself, step by step, a well-rounded critical estimate which comprehends, if not the total meaning, then something which approximates it pretty closely.

The reaction of my students to the exercises has been uniformly favorable. The short essays have been surprisingly good, their merit having increased, inevitably, by the spade work which had gone before. Nothing, obviously, can be better for the student, or possesses greater pedagogical virtue than a procedure which compels him to thumb and re-thumb the text, to formulate some critical judgments of his own, and to set down those judgments in a carefully executed piece of writing.

I think that the **CEA Critic** is doing a commendable service in making Mr. Butler's "Exercises" more generally available for whether the teacher takes over an exercise bodily (as I did), or invents one of his own of similar import, the results are bound to be good.

Randall Stewart
Vanderbilt University

"Exercises" a few years ago I was

Exercise No. 1:
Introductory Exercise on a Poem

O mistress mine, where are you roaming?
O, stay and hear; your true love's coming,
That can sing both high and low,
Trip no further, pretty sweeting,
Journeys end in lovers meeting,
Every wise man's son doth know.
What is love? 'Tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure.
In delay there lies no plenty;
Then come kiss me, sweet and twenty,
Youth's a stuff will not endure.
—Shakespeare

I. Read this poem two or three times and then in **one sentence** paraphrase the **statement** the poem makes. That is, the poem is obviously a speech; what is the point of the speech?

Since we are met, love, let us not delay in loving, for we are only young once, and we cannot tell what will happen tomorrow.

II. Now reread the poem several times and answer the following questions:

1. Who is speaking to whom in the poem, and about what? (one sentence) A Young man is speaking to a 20 year old girl whom he has perhaps just met and fallen in love with; he is trying to persuade here to make love with him.

2. How is the speaker of the poem characterized? Point to particular words and phrases to illustrate.

The speaker of the poem is characterized as being a "true love," as being able to "sing both high and low," as a "wise man's son."

3. How is his listener characterized? Again, point to particular words and phrases.

His listener is characterized as

his "mistress" (but I think that it is a nominative of direct address, not an occupation), as "roaming" and she is "sweet" and "twenty."

4. What is the speaker's attitude toward himself? Again, cite language. He thinks he is "wise," or at least the son of wisdom, thinks he is pretty good as he can "sing both high and low." He probably thinks he is a lover, since he uses a sort of specious argument in saying that "Youth does not endure forever," and that therefore she should kiss him.

5. What is the speaker's attitude toward his listener? Cite language. It seems to me to be a playful attitude, as he is appealing to her reason; "Journeys end with lovers meeting," "present mirth hath present laughter" (and therefore submit), "in delay there lies no plenty." Yet he thinks she is a "pretty sweeting" which I translate to mean a "potentially good kid."

6. What is the speaker's attitude toward **their relationship?** Cite language. His attitude toward their relationship is that she should stop "roaming" and come "kiss him." The attitude is that their relationship should be one of **playful intimacy.** "Playful" because he seems to be playing when he calls her "pretty sweeting" and uses as an argument that "Youth's a stuff will not endure."

7. You have already said (II, 1) what the subject of the speech is; what is the speaker's attitude toward this subject? Cite language. The speaker's attitude is one of little sincerity or deep feeling. I get this impression from his language in trying to make her not "delay" in which there "lies no plenty" which seems to say, "none for him." He is in a hurry to persuade her.

III. Dawing on your answers to II, explain how the speaker's attitude toward himself, his listener, their relationship, and his subject all go together in indicating how the poem should be read (ie., aloud). Choose a particular line or two and explain briefly how your reading of it is controlled by your awareness of these attitudes.

I should read all of this with a flirtatious air, because I interpret it as a flirtation between a young man and a girl he is not in love with and may not even know, as I explained above. I should read the lines "O stay and hear, your true love's coming, that can sing both high and low," with a slight air of over-assurance on the words "your true love" and good-natured boasting about the singing.

IV. Now explain in a short paragraph how an awareness of the various attitudes in the poem, together with an awareness of how the poem should be read, make the poem express more than the mere "point" you described in I. In other words, what does the poem express that your paraphrase of the "point" doesn't? How does it express it?

My paraphrase doesn't give the nuances of expression necessary to get across the feeling lying in here. In the dramatic situation of a young man speaking to a girl we actually see a love-making scene, and this gives a greatly different feeling than does a statement about it; in a sense the reader projects himself into the character of the lover. Almost everything that I talked about and referred to in the poem expresses something which was not expressed in the paraphrase. In the paraphrase it was still impressed because I didn't have a specific situation that I was in; I didn't hear the tones that the speaker would use in trying to get across this plea. So the situation is not made express in the paraphrase because there is no speaker, no one spoken to, no tone to show how the relationship exists, or rather what it consists of.

John Butler
Amherst College

Effective Speaking in Business By Alfred D. Huston and Robert A. Sandberg, as revised by Jack Mills. New York: Prentice-Hall, Inc.; 1955; pp. XVII and 329. $6.35.

Predicated on the assumption that "many of us do not give good public speeches because we cannot give good private ones," the book approaches public speaking through "The Conversational Foundation."

The seven chapters of Part Two consider "Conference Speaking" as the link between effective conversation and good public speaking. Thus the prospective public speaker progresses from an "audience" of one as in conversation, to an "audience" of eight or ten as in conference speaking.

In Part Three the authors discuss briefly the composition and delivery of the public speech, describe expository and persuasive business and professional speeches, and give an example of each type.

An appendix of some twenty pages provides a very useful overview of parliamentary procedure.

A "Review" section, preceding the index, contains questions and suggested assignments for each of the thirteen chapters of the book.

Esther E. Eby
University of Houston

SEGREGATE OUR ENGINEERS?

Overheard at regional CEA conference: "Well, it's not as difficult at ——— as it is in some places; at ——— we segregate our engineers."

Comment: The implication was one that I have heard at every meeting of the CEA that I have ever attended, that somehow or other the engineers and other vocational students are a breed apart and that one really can't do much about the finer things of life with them. It strikes me that one of our very big jobs within the CEA is to eliminate this feeling or to expose the assumptions upon which it is based to the searching light of fact, which will prove conclusively that there are civilized human beings among the students not majoring in the liberal arts.

Glenn J. Christensen
Lehigh University

Albert L. Nickerson, whose Corning Institute address "Business and Human Values" has been widely circulated and in much demand, has been elected president of the Socony Mobil Oil Company. The CEA Critic extends its congratulations.

MINIVER CORY Ph. D.

(Apologies to Edward Arlington Jeffers)

Miniver Cory, Ph. D.,
Grew lean while he assailed the seasons.
He wept that he had been half-born;
And he had reasons.

Minever loved the vital man
(To female students he was a mean one!)
He would have sinned incessantly
Could he have been one.

Miniver loved his R. P. Warren,
His Faulkner and his (ah!) Spillane;
He loved the tales of careless whorin'
Written by Caine.

Miniver sighed for what was not.
(He was not, if the truth would out.)
Surveyed the world with eyeball hot,
And infant pout.

Miniver loved the printed page,
Where violence is safely prancing;
Depictions of love, hate, and rage
Would set him dancing.

He scorned the daily life he lived,
Knowing the world could do without it.
Nevertheless he taught and taught
And taught about it.

Miniver Cory, born half-dead,
Decided stars weren't worth the reaching;
Put a bullet through his head
And kept on teaching.

Robert W. Duncan
Univ. of Wichita

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MIDDLE ATLANTIC CEA SPRING MEETING

The Undergraduate Major in English was the symposium subject at the spring meeting of the Middle Atlantic Group on April 23 at the University of Maryland, College Park. Members from a dozen institutions elected the following slate: President, Henry Adams of the Naval Academy; Vice-president, Charles M. Clark of American University; Secretary-Treasurer, Richard N. Foley of Catholic University; Executive Council: Charles Murphy of Maryland, Iva Jones of Morgan State, F. B. Fagin of Johns Hopkins and Francis L. Christ of Loyola (Baltimore).

The history of the Major was sketched in lively fashion by Dr. Minerva Martin of Maryland. Ben Franklin was pictured as a prophet, since at Pennsylvania he advocated increased emphasis on English studies when the Colonial period colleges recognized them only in the form of rhetoric and oratory. Handicapped by prudery and prejudice against fiction, and often relegated to the activities of literary clubs, English courses advanced gradually during the Nineteenth Century, with forward steps at William and Mary, Oberlin, Michigan, etc. Development was rapid after the Civil War, and a formal Major program was instituted by Jordan at Indiana in 1887.

Desiderata in the preparation of secondary school teachers of English were described by Miss Jean Sisk, supervisor of English in the Baltimore county schools, with such effect that the discussion favored revival of the Group's prewar policy of close liaison with the secondary schools. Speaking of liberal arts colleges (as distinct from colleges of education), Miss Sisk commended the traditional handling of literature but stressed the need for other types of training, including orientation in the realities of secondary (as distinct from college) teaching. Among the subjects she recommended was a good grasp of the structure and functioning of the language — words that brought pleasure to Donald J. Lloyd of Wayne, present as representative of National C. E. A.

Current efforts to strengthen the Major were surveyed by Charles Clark of American University. In his report on publicizing the Major, Thomas Marshall of Western Maryland dwelt on the C. E. A. Institutes and the need for similar activities at regional or local levels. Dean Charles Manning of Maryland discussed the Major as a means to a liberal education, while Charles Anderson described the new program at John Hopkins.

THE INTRODUCTORY LITERATURE COURSE NE CEA SPRING MEETING

Randall Stewart of Brown, first speaker in the session chaired by Norman Holmes Pearson, Yale, on "The Introductory Course in Literature" at the spring New England CEA meeting at Wesleyan University, asserted that the teaching of English literature is more important now than ever before. The dehumanization of man through mechanization has jeopardized the values that liberally educated people cherish most. As the chief defenders of the humanistic tradition, are we as efective as we can be? The full text of this speech was printed in The CEA Critic for last May.

The second speaker, Bernard Farragher of Boston College, described the introductory English courses given at Boston College since a revision of the English curriculum in 1952. In the Arts and Science program, freshmen receive a course of prose readings and composition in the first semester, and the reading of literature, especially poetry, with more composition, in the second. The latter semester includes two critical papers of at least 1500 words on subjects related to the readings in poetry. The sophomore course for Arts and Science students is a study of literature including prose selections in the first semester and drama in the second. With both semesters' work, however, there are carefully coordinated assignments in composition and speech.

In the School of Education, the freshman course is half composition, half a chronological survey of literature. In the sophomore year, American literature is studied side by side with more advanced composition.

Mr. Farragher elaborated on the advantages of close coordination of the work in literature and composition. Combining these subjects provides material for theme-writing, and at the same time encourages the close reading of literature. Students also become acquainted with the important literary types and the important philosophic themes by this analysis of literary works.

Interdepartmental coordination is made to some degree in relating the topics studied in English to those to which the students are being introduced in courses in Latin, modern languages, history, and theology at the same time.

The third speaker of this panel was John Butler of Amherst College. Mr. Butler distributed a mimeographed bulletin containing six exercises used at Amherst College and representative answer to the questions in the exercises. He began by registering an objection to the traditional single-dimensional writing assignment on literature. Such an asignment, he felt, is generally useful only as a checking device for the teacher, not as a learning device for the student. Thus from the viewpoint of pure instruction, it is time lost.

As a better form of written exercise, Mr. Butler recommended a quiz or examination consisting of a series of questions carefully arranged so that the answer to one question helps make possible answers to subsequent ones. In the course of answering all these questions in order, the student will have produced what is, in effect, a little critical essay on the work, during the composition of which he will actually have learned something significant about what he is criticizing.

Mr. Butler then proceeded to comment on the illustrative material which he had passed out, beginning with a fairly simple exercise on a song from Twelfth Night, and going on to more difficult exercises.

Eliot D. Allen
University of Massachusetts

GNY CEA

Saturday, Oct. 15, 10:30 a.m., Museum of Modern Art.
Speaker: John Ciardi
Luncheon: Museum Roof, 12:30.

Va - NC - W Va

Saturday, Oct. 22, University of Virginia, Charlottesville, Va.
Among Speakers: Frederick L. Gwynn; Virginius Dabney

SC - CEA

Saturday, Oct. 29, University of Texas, Austin, Texas
Report: by Rudolph Fiehler and and Patrick Hogan on area survey of sophomere English requirements.
(Further information from Patrick Hogan, Department of English, Delta State Teachers' College, Cleveland, Miss.

English and a Humanities Course

This year a pilot course (two sections) in the humanities has been taught. It takes its place beside the already established courses in science, social science, and communication in our general eduation program. Next year four sections will be offered, two chronologically and two topically organized. They will be taught by two people in the English department and one each from the foreign langues and the history department.

At this stage of development English neither loses nor gains in enrollment and staff. It seems likely that when the humanities course becomes one of the four required courses that the candidate for the degree must take, the teaching staff will be drawn largely from the English department.

Ralph N. Miller
Western Michigan College of Education

The fall meeting of the New England CEA will be held Saturday, October 15, all day, at the University of Vermont, Burlington, Vermont. The incentive: Fall coloring and intellectual stimulus.

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